

SHINING TIME STATION (w.t.)

EPISODE #2  
MAKING FRIENDS

Working Draft  
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From characters and series storyline  
created by Britt Allcroft and  
Rick Siggelkow

(FADE IN EMPTY STATION)

(INFO DESK.)

(MR.C. CLIMBS UP ON THE INFO. DESK AND WALKS ALONG AND  
STOPS AT A STACK OF CARDS. THEY CATCH HIS ATTENTION  
AND HE READS, MUMBLING TO HIMSELF. HE CATCHES  
SOMETHING THAT DISTURBES HIM.)

MR. C.

Impossible! Ridiculous! There is

a great whopping mistake here. . .

And here's another one...

(HE LOOKS AROUND TO SEE IF THERE IS ANYONE TO HEED HIS  
WORDS. THERE IS NO ONE. HE ADDRESSES AUDIENCE.)

MR. C. (cont'd)  
(pointing)

This new train schedule is

Tommyrot, bolderdash and

cookoo. There isn't a train on

earth that can go from Point Poaky

to Cloggyville in eleven

seconds. . . And look here from

Doodletown to Turley in 18 hours.

Why I can walk it in 15 minutes

and I'm only a foot tall.

(HE SPOTS A HUGE PENCIL, LUGS IT OVER AND BEGINS TO  
CORRECT THE ERRORS.)

MR. C. (cont'd)

I'll have to write the correct  
times in here. . .

(AS HE MAKES THE CORRECTIONS, IN COMES STACY SHE SPOTS HIM AND DOES A DOUBLE TAKE. SHE COMES OVER. SHE WATCHES FOR A MOMENT AS HE MARKS UP THE TRAIN SCHEDULES.)

STACY

Hey, what are you doing?

(SHE SNATCHES AWAY THE PENCIL.)

STACY (cont'd)  
Aren't those the new train  
schedules?

(MR. C. SNATCHES IT BACK.)

MR. C.

They may be new . . .

(HE STARTS TO WRITE ON THE SCHEDULE AGAIN).

MR. C. (cont'd)  
. . . but they're not train  
schedules. In fact they're disengaged

(SHE GRABS THE PENCIL AND THEY HAVE A TUGOWAR.)  
(ENTER SCHEMER).

SCHEMER

Ah, you must be Stacy Jones.

more word play

(or improved backward  
development  
wheel is improved  
backward.

They're simply  
wrong.  
incorrect.

(SHE JUMPS, TURNS BLOCKING HIS VIEW OF MR. C. SCHEMER GETS TO LOOK BEHIND HER AND SEES NOTHING. NO SIGN OF MR. C. JUST THE PENCIL.)

STACY

Yes, what can I do for you?

SCHEMER

Do for me? Nothing! It's what I'm going to do for you...See those machines over there?

(POINTING TO ARCADE AREA.)

SCHEMER (cont'd)

They're all mine. But they're there for everyone to use. Just put your money in. Put in all the money you want. And I'm going to put in a lot more stuff. Big noisy, expensive machines. Hey, did you see the new schedules I had printed up?

(STACY TURNS AND TAKES ONE TO LOOK AT IT.)  
(SCHEMER GETS TO LOOK BEHIND HER AND SEES NOTHING. NO SIGN OF MR. C. JUST THE PENCIL.)

STACY

You had these schedules printed up? Why . . . these schedules are all wrong.

SCHEMER

So what? . . . People miss their trains and what happens? They're stuck here with nothing to do and they start playing my machines.

STACY

You're really a schemer, aren't you?

SCHEMER

How did you know?

STACY

Know what?

SCHEMER

That my nick-name is "Schemer"?

STACY

I said you were a schemer.

SCHEMER

I am a schemer. The Schemer!

Pleased to meet you.

STACY

These schedules are worthless.

No, they're more than worthless;  
~~to everyone else but valuable~~  
they're misleading.

To you

more valuable  
make money

SCHEMER

Alright take it easy. Relax. It  
was just an idea . . .  
*To make a little noise.*

(HE BACKS AWAY WITH HIS HANDS UP IN MOCK SURRENDER.  
BACKING TOWARDS ARCADE SHE TURNS AND LOOKS BEHIND THE  
INFO. DESK.)

STACY

You - hoo. . . Little man. . .  
where are you?

(MATT ENTERS. HE SEES STACY AND COMES OVER).

MATT

Hi, Aunt Stacy.

STACY

Hello Matt. You know your friend  
who lives in the wall. . .

MATT

Mr. Conductor?

STACY

Mr. Conductor, yes, I owe him an  
apology. Help me find him.

MATT

Sure.

(HE STARTS LOOKING AROUND.)  
(HE OPENS THE "SORRY, WRONG DOOR. - TBA").

*what's in there*

MATT (cont'd)

Nope, not in there.

(THE DOOR TO HARRY'S WORKSHOP IS OPEN AND MATT WANDERS IN.)

MATT (cont'd)

Mr. Conductor. . .

(MATT LOOKS UNDER HARRY'S DESK. THEN IN ONE OF HARRY'S DRAWERS. IN COMES HARRY.)

HARRY

Here! . . . What are you doing in  
there?

(MATT SPINS AROUND, SURPRISED.)

MATT

Ahhh. . . I'm looking for Mr.  
Conductor.

HARRY

You want to find a conductor, son,  
you wait out on the platform.  
There aren't any conductors in  
here. And certainly not in my  
drawer.

(HE REMAINS FROZEN.)

HARRY (cont'd)

Was there something else?

(MATT BACKS AWAY.)

MATT

No, no. I was gonna leave.

(HE RUNS SMACK INTO TANYA.)

TANYA

...Hi Matt. Where are you going?

MATT

I was looking for someone...

TANYA

Come on and say hi to my Grandpa.

MATT

I don't think so.

TANYA

Why not?

MATT

I just don' wanna see him, that's all.

TANYA

What? Are you afraid of him?

MATT

Am not!

TANYA

Then come on with me.

MATT

Ah, I think I'll look for Mr.  
Conductor instead.

TANYA

Mr. Conductor? Who's that?

MATT

He's the little guy who lives in  
the wall.

TANYA

Oh yeah, what is it like an animal  
or something?

MATT  
and he's  
No! He's a guy! He's like about  
this big. Come on and help me  
find him.

TANYA  
maybe he's a  
A guy! A little guy? Ah...no <sup>Tasmanian Devil</sup> or <sup>sneaking</sup> some time that  
thanks. You can go and look for <sup>slits fear</sup>  
him.

MATT

Now who's afraid?

TANYA

I'm not afraid. I'm not afraid  
on anything.

MATT

You are too . . .

TANYA

Am not. (PAUSE) Besides You're  
afraid to meet my grandpa.

MATT

Yeah, and You're afraid to meet  
Mr. Conductor.

(SCHEMER SPOTS THEM.)

SCHEMER

Hey you two. Come over here.

(THEY SHYLY COME OVER.)

SCHEMER (cont'd)

What are your names?

TANYA

I'm Tanya.

SCHEMER

What about you?

MATT

My name's Matt.

SCHEMER

They call me Schemer. Now why  
aren't you kids putting your  
money in these fantastic  
machines of mine? What's the  
matter with you? Don't you want  
to have any fun?

MATT

I don't have any money.

SCHEMER

You don't have any money? Then  
what are you doing around my  
machines? Go on. Go earn a [ ]  
living!

(THEY BOTH WALK TOWARDS THE MURAL.)

TANYA

Grown-ups can sure be weird  
sometimes.

MATT

I'll say.

TANYA

But not my Grandpa.

*Grandpa go soon  
some money to machine  
and back  
you can go and we all  
having fun in my machine*

MATT

And not Mr. Conductor. . . He  
tells great stories.

TANYA

So does my Grandpa.

(MATT SPOTS STACY WITH MR. C. AT THE TICKET BOOTH.)

MATT

There he is...come on...

(MATT GOES OVER.)

(HE TURNS TO WAVE TANYA OVER. SHE SHAKDES HER HEAD  
"NO").

MR. C.

Hello Matthew.

STACY

I found him. He's been telling me  
quite a story.

(to Mr. C.)

Can you go back to the beginning  
and tell Matt?

MR. C.

Let me see here . . .

(MR. C. LOOKS TOWARDS TANYA. MR. C."S POV: TANYA  
SHYLY PEEKING OVER. MR. C. TAKES A LENGTH OF GOLD  
CHAIN, THAT RUNS ACROSS HIS WAISTCOAT, AT THE END OF  
WHICH IS A WHITE BATH TUB PLUG. HE LOOKS AT IT AS IF  
IT WAS A WATCH...) J hold up to  
the clock  
looking steady

MATT

That's a bathtub plug.

MR. C.

You're precisely right. I keep it  
to remind me that the Railroad  
owes me a gold watch . . . But I  
always know what time it is.

MATT

How?

MR. C.

Why, I just look at that big clock  
up there.

(MATT AND STACY LAUGH. TANYA IS STRAINING TO HEAR.  
MR. C. NOTES TANYA OUT OF THE CORNER OF HIS EYE.)

MR. C.

(in a loud voice for Tanya to hear)

... I have some time. I'll tell  
you a story about Henry. This is  
not a happy story. Oh no, not  
happy at all...

(THOMAS EPISODE #3)

(AS WE COME OUT OF THE STORY, THERE IS TANYA WITH HER  
MOUTH HANGING OPEN.)

MR. C.

Hello there. . .

(REALIZING SHE IS BEING ADDRESSED, SHE SNAPS OUT OF IT.)

TANYA

Oh, hello. What happened to Henry? Did he ever get out of the tunnel?

(MR. C. CONSULTING HIS PLUG.)

MR. C.

Whoops. Can't finish it now. I'm ~~ill tell you later~~ late. I must be off. It ~~can wait~~ for another time. . .

(while leaves at a distance)

(MR. C. DASHES OFF.)

STACY

Imagine being afraid of a few drops of rain. . . Have you two ever been afraid of anything?

Setting messy from a few dogs of rain

(THEY LOOK AT EACH OTHER.)

TANYA

I thought I was alone in the house once and I heard a noise and I got afraid. But it was only my older brother <sup>youngest</sup> watching t.v. upstairs.

Take how messy I am trying to clean up this place I'll just clean myself up after

→ thought it was a little gendie coming to play tricks on me —

Seems like a first born

no —

makes

but it was only the cat

knocking over a ~~some~~ books on the bookshelf

MATT

Yeah, sometimes I have a  
nightmare, and I'll get afraid.  
But then my parents come in, and  
it's okay.

(STACY WALKS THEM TOWARDS THE ANYTHING DOOR.)

STACY

Well, it's all right to be  
afraid. Most people are afraid of  
something, some of the time.  
Usually they're afraid of what  
they don't understand... like...

(SHE OPENS THE DOOR, SCARY THINGS SHOWN FROM A SIMPLER  
SIDE.)

(TBA)

(PERHAPS ENDING ON SOMETHING GENUINLY SCARY. THE DOOR  
IS SLAMMED IN ITS PATH.)

(CUT TO: SCHEMER LOOKS OVER THE SONGS IN THE JUKEBOX.  
HE LOOKS AROUND. NO CUSTOMERS.)

SCHEMER

I guess I'll have to spend my own  
money...

(HE CAREFULLY TAKES OUT A NICKLE FROM A CHANGE PURSE  
AND DROPS IT IN.)

(INT. THE NICKEL ROLLS DOWN.)

#3

Look what's coming.

(3 GOES TO SEE THE NICKLE.)

#3

Hey, a 1951. I'm keeping this one.

(SCHEMER AT JUKEBOX.)

SCHEMER

What's going on here? Where's my  
song?

(INT. JUKEBOX.)

#1

Who's yelling at us like that?

#2

I think it's the goat that owns  
this joint.

(THE JUKEBOX IS BEING SHAKEN.)

#1

Hey, quit that. We're on our  
break.

(SCHEMER SHAKING JUKEBOX.)

SCHEMER

I'm going to get my money  
back.

(SCHEMER TAKES HIS KEY AND OPENS THE CHANGE BOX. IT  
IS EMPTY.)

SCHEMER (cont'd)

...where's my money?!!!

(INT. JUKEBOX.)

#2

Give him back his money.

#3

No, I found it. It's mine. It's  
a 1951 nickel. Do you know how  
rare this is? Do you know how  
long I've been waiting for a '51  
nickel?

(SCHEMER)

(HE GETS ON HIS HANDS AND KNEES AND TRIES PEEKING IN.)

(INT. JUKEBOX.)

#1

Hey. Cheese it, here he comes.

(BIG CLOSE UP OF SCHEMER'S EYE.)

SCHEMER

This thing's broken, (calls to  
Stacy) I'll be right back, Stacy.

(SCHEMER EXITS.)

STACY  
(To herself)

Thanks for the warning.

(TANYA AND MATT BY THE MURAL.)

TANYA

Mr. Conductor? Hello are you in  
there?

(NO ANSWER. STACY AT THE TICKET BOOTH.)

STACY

Oh Matt. . .

(MATT COMES OVER.)

STACY (cont'd)

Matt, take this in to Harry, will  
you. I borrowed it earlier.

(SHE HANDS MATT A PHOTO ALBUM. SHE SEES HIM HESITATE.)

STACY (cont'd)

Is something wrong?

MATT

No... well, yeah. I don't think  
Harry likes me in his office.

STACY

I see... Well, why don't you tell  
him that I sent you.

MATT

Okay...But I don't think it'll do  
any good.

STACY

Go ahead. Sometimes people can  
surprise you.

(HE RELUCTANTLY LEAVES. HE GETS TO HARRY'S WORKROOM.  
PEEKED IN. IT LOOKS EMPTY. NO SIGN OF HARRY. HE  
DASHES IN, TOSSES IT ON THE DESK AND TURNS TO DASH OUT  
WHEN HE RUNS INTO HARRY.)

HARRY

Whoa there, son. What's the big  
hurry?

MATT

I was just leaving. My <sup>A</sup>unt  
Stacy sent me over with your book.

HARRY

Uh-ha did you find that conductor  
you were looking for?

MATT

Yes sir.

(HARRY GOES TO DESK AND PICKS UP THE SCRAP BOOK.)

HARRY (cont'd)

...well, I'm glad he wasn't in my  
drawer here. The thought of a  
train conductor being in my drawer  
makes me nervous.

reference to  
earlier

(SLOWLY TURNING THE PAGES.)

HARRY (cont'd)

And I'm not a man who gets  
nervous. Scared, sure. But  
nervous, naw. I had one  
of the biggest scares of my life  
when I was about your age.

(HARRY POINTS TO A PICTURE IN THE SCRAP BOOK.)

HARRY (cont'd)

Do you see this engine here...

(C.U. OLD STEAM ENGINE.)

HARRY (V.O.)

I'll never forget the first time I  
saw it rumble into the station.  
The wheels looked ten feet high.

MATT

You were scared of a train engine?

(DISSOLVE INTO FOOTAGE.)

HARRY

At first I was. It let off a  
blast of steam that about scared  
the pants off me. And at the same  
time I thought it was the most

HARRY (cont'd)

magnificent thing I'd ever seen.

Then after a while, when I'd had a chance to ride in it a couple of times, I was hooked. I knew I was going to be a railroad man from that moment on.

*explain what made the difference*

(CUT TO MATT AND HARRY. MATT IS LOOKING OVER THE PICTURES. HARRY GIVES A PLEASED SMILE AT MATT'S INTEREST.)

MATT  
(pointing)

What's this one?

(CUT TO PICTURE.)

HARRY

Why that's Old 999. She held the world's speed record at 112 miles an hour. That was back in 1900.

*is that true?*

(CUT TO TANYA BY THE MURAL. SHE IS GOING ALONG THE WALL LOOKING FOR WHERE MR. C. COULD BE HIDING.)

TANYA

Hello, Mr. Conductor...

(SHE PAUSES AT THE SOUND OF LAUGHTER COMING FROM HARRY'S WORKSHOP. SHE PEEKS IN.)

(TANYA'S POV.)

(THE TWO ARE HAVING A GRAND TIME.)

MR. C.

Why don't you go in and join them?

(SHE SPINS AROUND AND SEES MR. C. PERCHED ON AN ARCADE MACHINE.)

TANYA

Mr. Conductor. I was looking for you. You promised you'd tell me what happened to Henry. You promised.

MR. C.

Yes I did, didn't I. Well then, you'll just have to come with me.

(MR. C. VANISHES.)

TANYA

Hey, where'd you go?

MR. C.

Over here!

(MR. C. IS AT SIGNAL BOX, TANYA COMES OVER.)

TANYA  
(amazed)

How'd you do that?

MR. C.

I used magic. How else do you think I could have done it? Now, where was I? Oh, yes, about Henry...

(THOMAS #4)  
(DISSOLVE BACK.)  
(MATT HAS JOINED TANYA.)

MR. C. (cont'd)

*Comment on Thomas #4*

...Are you two becoming good  
friends.

(THEY LOOK AT EACH OTHER, SMILE AND NOD "YES".)

MR. C.

Well, now that's more like it.

(SEES SCHEMER ENTER.)

MR. C. (cont'd)

Uh-oh. I really must be leaving  
now . . .

(HE VANISHES.)

(CUT TO SCHEMER ON HIS HANDS AND KNEES LOOKING IN THE JUKEBOX. HE HAS A ~~COOL~~ CHEST WITH HIM. HE TAKES OUT A SAW. STACY COMES OVER.)

SCHEMER

I'll have to take this thing  
apart, piece by piece. Then I'll  
get that nickel out of there.

(INT. JUKEBOX.)

#1

Look man, will you give him his  
nickel? Then he'll finally leave  
us alone.

#3

Oh... alright.

(#3 WINDS UP AND THROWS THE NICKEL OUT.)  
(EXT. SCHEMER. IT BOUNCES OFF OF HIS FOREHEAD. HE PICKS IT UP AND RETURNS IT TO HIS CHANGE PURSE. HE STANDS UP AND SEES STACY.)

SCHEMER

This is some strange place here.

My own machine tries to swipe my own money. And then it won't even play anything. I don't want to bring in my new, big, noisy, expensive machines in here. I don't think this place is good enough for them...

(STARTS TOWARDS THE PLATFORM EXIT. PAUSES.  
DISGUSTED.)

SCHEMER (cont'd)

My own machines won't play anything for me.

(HE EXITS.)  
(INT JUKEBOX.)

#1

Hey, he's gone.

#2

Let's play something.

→ give him a plain old (183 nickel  
He won't know the difference  
because to him money is just money ~~money~~

#3

Let's play something happy.

(SONG.)

(STACY, TANYA, MATT, HARRY ,COMES OUT TO JOIN THEM,  
JOIN IN FOR A SING-ALONG DURING CLOSING CREDITS.)

(FADE.)